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# THE GALLERY

LUDWIG KNAUS.



LIKE the actor, the painter of genre must be constantly studying the life around him, and, if true to his profession, can never fall into routine methods. In variety and freshness of impression Ludwig Knaus offers the best example in our days. Adolf

Menzel, who preceded him, was, in the truest sense, a painter of genre, but he studied life as he saw it in order the better to reproduce the past. His illustrations of the period of Frederick the Great were, for German art, what the works of the French romanticists were for French literature. They led directly to the modern school of students from nature, and broke with the traditions of Cornelius and Schadow and Kaulbach. Knaus, then, when arrived at manhood, found the way prepared for him. He was one of the lucky ones born in the nick of time. The hardest of the battle against classicism had been fought; but there was enough left to do to bring out all his energies.

Ludwig Knaus was born in 1829. His father was an optician of Wiesbaden, without artistic predilections. Nevertheless, he was persuaded by a painter attached to the court to send his son to the Düsseldorf Academy, to become a pupil of Professor Karl Sohn. His first picture, an open-air portrait of a lady, was exhibited in Düsseldorf in 1849. In 1850 his "Funeral" was shown at the exhibition of the Berlin Academy. His choice of subject in the latter picture shows how, from the first, he loved those dramatic incidents that suggest a story. The funeral is that of a poor peasant. School children, conducted by their teacher, follow the coffin singing psalms. In the foreground some of the rural police are arresting a malefactor, and the fright of the children, who, in spite of it, keep on singing is the motive upon which the painter has seized.

Knaus's reputation as a colorist may be said to date from his picture "The Players," shown to the public in 1850. While every one in Germany was still painting in brick or muddy tones, he began to make use of a clear and brilliant but harmonious palette. Hardly more than arrived at manhood, he had conquered the technique of his art, and had shown himself able to improve upon what his teachers had furnished him with. His growth from this out was mainly in composition and in conceptions. The "literary" value of his in "The Market," exhibited in 1851, displayed freely his humorous proclivities. Next year his principal work was the "Conflagration in a Village," which shows a certain hesitancy, as if the painter had begun to have doubts of his mission. If this were so, he appears to have speedily got rid of them after his journey to Paris the same year. In Paris he resided from 1852 to 1860. His debut in the Salon was made with "The Gypsies," of which we give an illustration, and with "The Day After the Fête." The pictures were much admired, and the young painter's reputation was established. "Spring," a little girl picking flowers in a meadow, which has been made known everywhere by Wildmann's engraving, and the famous picture in the André collection, "A Hungry Stomach has no Ears," mark the beginning and the end of this Parisian time. The "Amateurs in Comedy," the "Convoi Funebre," a repetition of "The Funeral," and a "Child with its Nurse in the Garden of the Tuileries," all belong to the same period. The last-named picture is in the Luxembourg.

Of pictures by Knaus which are not genre paintings,

among the best known is "The Holy Family," which has been highly praised by critics who are by no means lavish of their praises. The picture is in the Catharine Wolfe collection at the Metropolitan Museum; it shows the Virgin seated with the Infant Jesus amid beautiful hovering cupids, with Joseph seated on an ass in the background—as will be remembered by the illustration of it published in *The Art Amateur* last December. But Knaus has not often attempted subjects of this class. "The Little Pigs," painted in 1873, are much more in the line of his recent efforts. Most readers will have seen an engraving or a photograph of this composition, which is very popular. It represents a common near a village. In the background are a number of young pigs engaged in the porcine occupation known as "rooting." In the foreground children are also playing with mud, building a mud house. Knaus is wonderfully successful in painting swine and making them picturesque in landscape. His canvas in the Albert Spencer collection dis-

reproachable from the former point of view. But, in his line of work at least, it is better to be excellent in parts than coldly perfect in the ensemble. And no one can deny that his brush-work, if uneven, is in places excellent. Still, their literary side must always be taken into account in viewing his pictures. Much of the artist's talent is in essence that of a novelist. He observes and invents with the purposes of a story-teller rather than with those of a painter. He insists on details unnecessary to the effect of his picture, but of value in conveying an understanding of the incident chosen as a subject; and on this account his works are often wanting in unity and breadth. He has not an atom of style, and would not care to have any. He is no idealist. But his merits as a painter, which, if not the highest, are yet high, his invention, his observation, and his sincerity must always give him a claim to a very high rank among contemporary painters. The pen and crayon drawings which we copy show very clearly many of his best qualities. The "Organ Grinder" is assuredly an excellent bit of character work. The "Burgomaster of Immenesch" and the two heads of peasants which we reproduce show his power as a portraitist, and the little sketches of female figures that he is not without a certain naïve grace. During his residence in Berlin from 1862 to 1866 he painted many portraits of children like that illustrated on the present page.

In 1866 the artist left Berlin for Wiesbaden, but soon returned to Berlin. He received the cross of the Legion of Honor in 1859. In 1873 the Prussian Government named him one of the professors of the Academy of Berlin. His followers in Germany have been and are numerous. We may name Carl Lasch, Diefenbach, Anker, Piltz, Defregger, Kurzbauer, Vautier and Mayerheim; and, indeed, we may attribute to his influence much of the strength of the present German school of caricature and of familiar illustration.

The following is a list of pictures by Knaus sold at auction in New York during the last fifteen years, together with the prices obtained and, in most cases, the names of the buyers. It will be seen from the first canvas named that the market value, in this country, of the Professor's work shows a steady advance:

John Wolfe sale, December, 1863: "The Old Beau" (24x19), John T. Johnston, \$885; resold at the John Taylor Johnston sale in December, 1876, when it went to J. W. Bookwalter for \$3000. In January, 1886, the Bookwalter collection was sold, and this time "The Old Beau" went to J. W. Drexel for \$5200.

S. P. Avery sale, April, 1864: "The Truant," \$1675.

Aug. Belmont sale, November, 1872: "Pastor and Poacher," \$4600.

J. L. Claghorn sale, April, 1877: "In the Fields" (23x30), \$4100.

M. S. Latham sale, March, 1878: "My Little Sister" (18x14), \$2200, and "After the Bath" (8x6), \$2350.

Albert Spencer sale, April, 1879, Female Head (6x8), Schaus, \$800.

Sherwood and Hart sale, December, 1879: "The Bee Father" (15x19), Avery, \$3300.

J. Abner Harper sale, March, 1880: "My Landlord's Daughter" (6x7), W. Rockefeller, \$1275.

L. P. Morton and R. Hoe sale, February, 1882: "The Thief in the Fair" (33x24), \$2250; resold at the E. D. Morgan sale, January, 1886, to Lanthier, \$4750.

John Wolfe sale, April, 1882: Child's Head (5x4), W. C. Whitney, \$1000.

J. C. Runkle sale, March, 1883: "The First Love



STUDY OF A CHILD. BY LUDWIG KNAUS.

persed last winter in New York will be remembered as an excellent example of the kind. At the same sale were two small paintings of flying cupids, which, although too much of the bon-bon box character to please an exacting taste in art, were among the most popular canvases in the collection. Of the beautifully painted heads of children, such as that of the little girl illustrated herewith, there are scores of examples in this country. The most important work by Knaus of recent years, "The Coulisses," showing the open air green-room of a travelling circus, with the clown feeding an infant from the bottle, while his wife, in the short skirts of a circus rider, is flirting with a well-dressed stranger while waiting for her call, and "The Children's Party," formerly in the A. T. Stewart collection in this city, are well known through the engravings made of them by Professor Knesing and P. Girardet.

Knaus, starting as an innovator in technique as well as in choice of subject, has seldom painted a picture ir-



Letter" (7x10), \$1525, and "Ready for Bed" (8x10), \$1600.

George I. Seney sale, March, 1885: "The Poacher" (21x16), Knoedler, \$1725; "The Herd Boy" (18x14), J. T. Martin, \$3100; "Bettina" (8x9), Schaus, \$1375; "The Evening Walk" (16x23), Knoedler, \$3050; "In the Hay-field" (31x24), C. P. Allis, \$5500.

George Whitney sale, December, 1885: "The City Girl" (8x10), E. W. Bass, \$2500.

Mary J. Morgan sale, March, 1886: "A Farmer's Daughter" (9x7), J. J. Astor, \$2300; "A Young Satyr" (10x8), S. D. Warren, \$3150; "St. Martin's Day" (16x21), Knoedler, \$5700; "The Hunter's Repast" (19x24), Mrs. M. A. Ogden, \$16,400; "The Country Store" (30x25), Avery, \$10,400.

Wall and Brown sale, March, 1886: Head (10x9), Schaus, \$1300.

A. T. Stewart sale, March, 1887: "The Children's Party" (47x32), Jay Gould, \$21,300.

Albert Spencer sale, February, 1888: "Les Amours et les Roses" (6½x9), Knoedler, \$2100; "Le Salut des Amours" (6½x9), J. E. Waggoman, \$1550; Head of a Brunette (9x10½), Daniel Catlin, \$3000; "Drove of Swine—Evening" (14x18), C. Lambert, \$2050.

#### THE SCIENCE OF COLOR.

THE appearance of a new edition of Professor A. H. Church's "Manual of Color," published by Cassell & Co., should be welcomed by students of art, were it only because it shows plainly that science is not yet, and is not likely soon to be, in a position to direct the practice of artists or decorators. The methods pursued by scientists, of examining only the colors of the solar spectrum and of eliminating, as they would say, the personal equation, by making no account of the unusual sensitiveness to color which belongs or should belong to the artist, make it unlikely that their results should be of much service to the latter. It is true that some of them, like M. Chevreul, have been at the trouble to formulate general laws, which they have offered as guiding truths to the artistic world; but the fact has been proven and accounted for that these laws, though scientifically true, are artistically of little value. After Chevreul, Rood, with less pretensions and more regard for the opinions and practice of artists, offered some suggestions, which have met with very little attention; and now Professor Church, in devoting to the artistic side of his subject many pages of his book, exhibits a modesty which might cause his remarks to be overlooked altogether, if attention were not called to them. And yet they have their importance in providing scientific grounds for many of the dicta of artists about color which are not commonly received with becoming respect by laymen, and in pointing out that scientific truth, dealing, as we may say, with the skeleton of nature, need not be expected to be always in accord with artistic truth, which deals with her living body and spirit. The book is, still, a manual, intended for students of science, not for art students. The greater part of it is taken up with descriptions of experiments with the prism, with revolving disks and Iceland spar, few of which are new, and only some of the results of which concern us. We will dwell on this part of the book only long enough to remark that Professor Church thinks the analogy between music and color, which has furnished so many useful terms to artists and art critics, is more fancied than real. The differences which he points out, however, are not such as most people will consider decisive on this point. Some years ago the idea of analytically examining the timbre of an instrument, it is safe to say, would have been considered mere folly; yet Helmholtz has done this; and some one may yet do as much, in a strictly analogous way, for tones of color. The problem is, no doubt, much more complicated; but it would be rash to say that it is wholly unsolvable.

Before proceeding to that part of the book which is of especial interest to the art student, we must caution him, should he read the whole, against adopting the nomenclature set down in Chapter V. For scientific purposes it may be valuable and sufficient, but the same terms are given different meanings and others are added in the discussions of the studios and of the art columns of the newspapers.

An important difference between the results arrived



"THE ORGAN-GRINDER." BY LUDWIG KNAUS.

at by rotating diverse colored disks and mixing on the palette the same pigments is pointed out in Chapter VII. It is well known to artists that to mix colors is to dull them, while the scientist knows that to mix colored lights is to secure increased brilliancy. A diagram shows that to secure by rotation the effect of a mixture of violet carmine and Hooker's green an amount of black had to be added more than equal to that of the two colors together. A little vermilion had also to be sup-



"THE GIPSIES." FROM THE PAINTING BY LUDWIG KNAUS.

plied, in order to match the brownish tint of the palette mixture. Generally it would appear that the mixture is less luminous than the average of its components and also that it tends in the case of warm colors to increased warmth—that is, to browns; in the case of cool colors to cooler grays. This, of course, gives support to the practice of good colorists, notably among "impressionists," in placing colors close together on the canvas in unblended threads or hatchings, instead of mixing them on the palette.

Professor Church does not believe in retaining the name of "tertiaries" for broken tones, such as brown, maroon and citrine. He claims that a combination of green and orange pigments, for example, is equal to one of the spectral colors, which may be thus expressed: green + red + green + black. To explain this, it is necessary to say that Professor Church, like most scientists of today, rejects the primary colors of Brewster—red, yellow, blue—for those previously named by Young—red, green, blue. Green and red producing bright yellow with the spectrum colors, an addition of green to yellow makes a still brighter yellowish green, which when sufficiently lowered with black matches the citrine produced by the mixture of pigments given above. We mention this because some teachers find in it, though without a shadow of reason, an excuse for the practice, which they inculcate, of lowering all tones with black. The fact is that when reading any scientific treatise on color, one cannot too distinctly keep in mind the fact that we do not paint with the spectrum colors, nor even do most of our pigments approach them. Normal red is only "approximately represented" by scarlet vermilion washed over with madder carmine. Orange "is seen in tolerable perfection" in cadmium yellow; "emerald green is not a pure typical green, but contains a decided trace of blue." The purple which should go with full green as a complementary he tells us is perhaps most closely represented by the flame of burning cyanogen. Now, burning cyanogen can no more be given a place on the palette than can the spectral violet.

This brings us to a consideration of the law of complementary colors, a law which has had a worse influence upon decorative design than any other discovery of the scientists. This law as established by M. Chevreul is, briefly, that certain pairs of colors, green and purple, for example, or red and blue green, when combined, make up white light. Lower tones may be selected which will make not pure white, but a lowered white or neutral gray. These also are reckoned as complementaries. Now, as when one of a pair of complementaries is presented to the eye until the retina grows tired of it, not only does the other offer the most complete relief, but the sensation given by it is then exceptionally pure and full. From this the practical rule was deduced that to make a harmonious balance of colors it was requisite that they should be such and so proportioned as to be equal to a pair of complementaries, or, when combined, they should produce white or a light gray. Lists of such colors were made out, and manufacturers in many instances made their designers work in accordance with the rule. A certain artist decorator of New York went so far as to cause his subordinates to make use habitually of Maxwell's rotating disks, by which one can determine, for example, the exact shade and tint of grayish turquoise, which is the complementary of a certain amber tone.

But, as Professor Church points out, while complementary pairs of strong bright colors offer the strongest effects of contrast, the very strength of these effects often makes them undesirable. Pairs of a lower tone may be used with less reserve or a dividing line of white or black or gold may be used to mitigate bad effects; but commonly all these combinations look poor and unsatisfactory. Better results are usually got by combining colors more nearly related, only about 90 degrees apart on the chromatic circle instead of 180. Even this result, as worked out in lists of so-called harmonious assemblages of colors by Rood, Brücke and Professor Church, will be called in question by most artists. Professor Church calls the combination of scarlet with violet, bad; but scarlet and blue, good. Blue green with turquoise he calls bad; but orange red with turquoise, good. Even with regard to flat tints of opaque colors few decorators will agree with him in these opinions.

In another part of his book he sets this matter in the right light when he says that the chromatic balance